

# GUYS & DOLLS

A MUSICAL FABLE OF BROADWAY

**EDUCATION PACK**

**BRIDGE  
THEATRE**

# THE BRIDGE

Welcome to the Bridge Theatre. Our space was founded in 2017 by Nicholas Hytner and Nick Starr with the goal of commissioning and producing new shows as well as staging popular classics. The 900-seat auditorium is designed to be flexible and can be adapted for a variety of performance styles, resulting in hugely successful immersive theatre as well as more traditional end-on and thrust-stage shows. It was the first wholly new theatre of scale to be added to London's commercial theatre sector in 80 years.

The flexible space leads to interesting and creative staging for all productions, and uniquely provides creative teams with a relative 'blank slate' of staging configurations, which allows them to control the ways in which the audience experience and interact with each show.

Some of the configurations used in the past are photographed below:



**Immersive free roam**  
*A Midsummer Night's Dream*



**End-on**  
*Young Marx*



**Thrust**  
*Straight Line Crazy*

# THE BRIDGE

In our recent production of *Guys & Dolls*, we've used hydraulic lifts to create several of these configurations throughout the course of the show. Each of the configurations pictured below provides opportunities and challenges for the actors, and the creatives (such as Choreographers & Directors) needed to plan meticulously and work very closely with the technicians (Automators, Lighting Operators & Stage Managers) to ensure the right staging is in place in each scene and transition.

You can see below the different staging for different scenes:

“ There are so many great locations in the story – busy streets, dive bars, underground sewers – Havana! An immersive space allows you to move from one to the other easily, because you haven't got walls or windows or doors or anything physically restrictive like that. ”

AMY MILBURN, RESIDENT DIRECTOR



Immersive free room



Traverse (a narrow stage with audience either side)



In the round

Photos: Manuel Harlan

# IMMERSIVE THEATRE

Immersive theatre is an evolving theatrical style which takes many forms. As with all new theatrical movements, it takes several years of creative playfulness before it's possible to define exactly what it means. We're currently lucky to see an industry full of variations of immersive work, both in the theatre and live events sectors, and *Guys & Dolls* is a stunning example of what it means for an audience to be 'immersed'.

To put the audience 'into' the world, with the actors, and have them experience the contextual, cultural and social environment of the story is a unique opportunity to create a world on 'stage'.

If you're looking to develop immersive theatre yourselves, there are several considerations when working in this way which include:

- **Narrative** – Is this somewhere an audience actually wants to be?
- **Safety** – How will the audience move throughout the space and how will they be kept safe?
- **Actors** – How will the actors create interactions which engage the audience without allowing them to take control of the storytelling or derail the performance?
- **Sightlines** – How can the Director and Choreographer be sure that the audience will all be able to see everything they need to if they aren't in a fixed place?
- **Design** – How does the disruption of the traditional use of a theatrical space have implications for the designers to consider in their work?
- **Scene changes** – How will transitions between scenes take place and will the audience be present for these when it's not possible to rely on a traditional 'blackout'?



“ I think audiences want to feel a part of something these days. They want to be **IN** the show rather than just sat in the dark watching it! ”

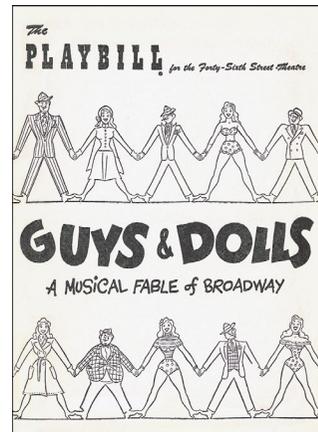
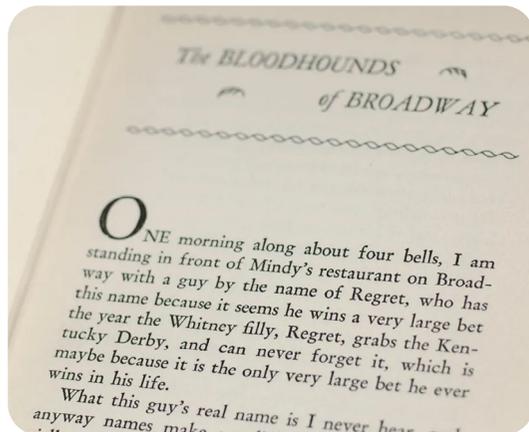
**AMY MILBURN, RESIDENT DIRECTOR**

*Photo: Manuel Harlan*

# THE ORIGINAL MATERIAL

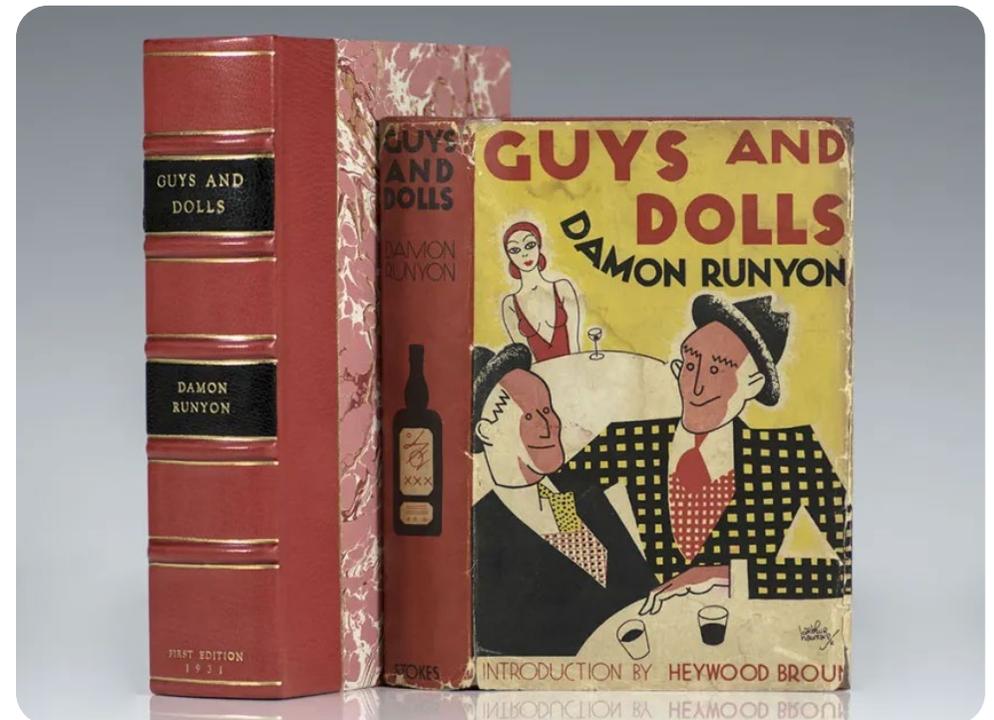
*Guys & Dolls* originally premiered on Broadway in 1950 and it won the Tony Award (the US's most prestigious theatre award) for Best Musical in the same year. It was adapted for film in 1955. The original narrative was inspired by two short stories written by Damon Runyon entitled *The Idyll of Miss Sarah Brown* and *Blood Pressure*. Frank Loesser was contracted to write the songs and the stories were adapted into a 'book' musical by Abe Burrows.

The narrative material is clearly influenced by the context at the time the original short stories were written. You'll recognise the cultural, historical and social ideas presented as relevant to the post-war social boom of the 1920s & 30s. There is no surprise then that the same themes were appealing to an audience in 1950, as America again recovered from conflict. The debauchery, gambling and romance takes on an air of joyful escapism which you might expect in a post-war atmosphere – and though hardship is experienced by the characters, there is a non-negotiable atmosphere of joy and exuberance at the heart of the show.



“ *Guys & Dolls* itself, well it's got so much heart. It makes you laugh and cry and is ultimately about the mad things we do for love – what else could you want?! ”

AMY MILBURN, RESIDENT DIRECTOR



First edition of *Guys and Dolls*, 1931. Photos: Raptis Rare Books

# THE CREATIVE TEAM



**AMY MILBURN**  
RESIDENT DIRECTOR

## Can you describe the role of a Resident Director?

A Resident Director is responsible for maintaining the creative integrity of a production once the original Director (and their associates) has moved on to other projects. It's my job to ensure that the Director's vision is upheld and the quality of the performances remain high over a long run. This involves watching the show several times a week, giving the cast feedback and notes, running brush-up rehearsals and ensuring that actors who cover other roles

are ready to perform when the principal cast take time away from the show. For *Guys & Dolls*, I mostly focus on the characters, scenes and story, and we also have a fantastic team of Musical Directors and Dance Captains who look after those key elements of the show. It's a real team effort with everyone bringing their own experience and expertise to create the whole piece.

## What is unique about directing in the stage space at The Bridge?

The Bridge is a really special theatre because its stage configuration can change with each show. For *Guys & Dolls*, the audience are seated on all sides but they also stand in the immersive standing area, filling the floor as lifts (where the action is played) move up and down around them. It means that the movement of the actors (whether that be in scenes, song or dance) has to be fluid to ensure they

can connect with all parts of the auditorium – so every seat gets a good view and feels included. We have to play to everyone on all sides – as well as moving in amongst them. This keeps the scenes fresh and exciting, and there is a tangible sense of a shared experience with the audience which is really special.

## How does the Bridge's unique configuration suit *Guys & Dolls* as a show?

*Guys & Dolls* is set in the busiest, loudest, most vibrant part of New York City – fictionally and affectionately named 'Runyonland' after the writer, Damon Runyon, who wrote the short stories that the musical is based on. Runyonland is basically the 10 blocks that make up Midtown Manhattan, with Broadway running right down the middle. The characters that inhabit this land are gamblers, dreamers, gangsters and hustlers, and the energy of the location is key to understanding their mindsets and telling their stories. Being able to use the audience to create New York by making

them part of the hustle and bustle, part of the chaos, part of the landscape allows us not just to present a picture of New York that audiences sit down and watch, but actually creates a feeling of them being the inhabitants of this world – of being in the middle of it all. It's like they're supporting artists in a movie!

## How many different departments work together on this show?

A lot! Directors, Choreographers, Musical Supervisors and Arrangers, Set, Costume, Lighting and Sound Designers – all of whom have teams of people working in the building every day to make the show happen. We have a whole automation team (ensuring the moving lifts work as they should!), the incredible orchestra of course, Stage Managers, Movement Stewards (who play a vital role in the immersive element of the show, shepherding the audience around the pit), Wig, Hair and Make-up Supervisors – the list is endless! Backstage we have Producers, General Managers, Company

# THE CREATIVE TEAM

## AMY MILBURN

RESIDENT DIRECTOR *continued*

Managers, Stage Door Keepers, and front of house there is a whole team too – box office, bar staff, ushers. Oh, and of course our amazing cast of 31 actors who perform eight times a week. It takes hundreds of people to keep this show going!

### Why this show, and why now?

Nick Hytner had a vision for a very different *Guys & Dolls*... I think audiences want to feel a part of something these days. They want to be IN the show rather than just sat in the dark watching it! The desire for immersive experiences has exploded in recent years, and I think it's great that theatre (and particularly *The Bridge*) has adapted to reflect that hunger. A shared experience is what it's all about – it's just how it was in Shakespeare's day.

What are the most important elements of the show for you, as a member of the directing team?

Story, story, story! The audience HAS to be invested in the joys, heartaches, frustrations, jeopardies of these larger-than-life characters. Otherwise, it's just a pretty picture to passively look at. The story always comes first, and our number one priority is to make sure it's told with passion, dynamism and heart.



Photo: Manuel Harlan

# THE CREATIVE TEAM



**JAMES COUSINS**  
CHOREOGRAPHER & ASSOCIATE  
DIRECTOR

## What was your approach to choreographing in the unique stage space at *The Bridge*?

The approach for choreographing was first to find the movement vocabulary, which was rooted in styles from the period. So, looking at 50s and earlier as well, and rooting it in the tradition of *Guys & Dolls*, but then finding a modern language for it. We found the vocabulary, and then we started to think about how that would be used to convey the narrative of the show, and also think about

the 360 degree nature of the production.

In the Hot Box numbers, for example, we constantly changed the front, so that every audience member in the space feels like that the dance is for them. Some of the numbers start more from a narrative point of view, for example, *The Oldest Established*, we follow Nathan. Wherever he goes he's confronted by the gamblers wanting to know where the game is. We plotted out his journey, starting in Mindy's restaurant, where one of them comes in, so he goes out into the street. There he finds someone else, so has to walk away down the street, only to find another gambler. We plotted that out and then filled in the choreography around that. Different approaches depended on what type of number it was, whether it was more of a story based number. Or whether it was more of a dancing number like those in the Hot Box.

## How did you rehearse without the hydraulic stage pieces in the rehearsal room?

In terms of rehearsals, we just had a mark-up in the space, on the floor with tape, so we could see where the different platforms were. And then when we were rehearsing we knew, "Okay, for this number, these platforms are up, and these platforms are changing." We would do it section by section. For example, in a number like *Runyonland*, where the stage is changing constantly, we knew that in the first section there was a street layout, so we had that in our heads as we were creating it, and then we moved to the restaurant, and that's on different lifts. And then we move back into the street, and it's on another set of lifts. My eye was always on where the dancers were moving, and if they stepped over the line then you tell them, "you've just fallen off a lift." They're really having to concentrate on making sure they stay within the lines of the stage. As soon as we get onto the stage, hopefully, they can just do exactly what they've done in the room, because

they've already programmed their muscle memory into staying in the right space. I worked a lot with the stage management team to make sure that the timings of the lifts were all right with the music, so we'd know exactly how long it takes for the lift to rise up, and we know where in the music dancers were going to step onto that lift. We could then work backwards and make sure that the automation was all programmed to arrive in time for people to be in the right place at the right time. When we got into the theatre, we would run the automation to make sure that it was all as we planned, and then put the performance on it after that.

It was a very complex process.

## What were the key challenges that were specific to this show?

I think the main challenge with a show like this, or any show in the round really, is that when you're rehearsing it, you have to keep moving yourself to make sure you're taking in all the angles and not just sitting in one space. It's always difficult making work that's going to be seen from

# THE CREATIVE TEAM

## JAMES COUSINS CHOREOGRAPHER & ASSOCIATE DIRECTOR *continued*

360 degrees. You're constantly trying to make sure everyone has a moment when they feel like they're at the front. Or even not having a front, so it never feels like it's being performed for other people and not for you.

Obviously, the moving platforms are a challenge, but there's as much choreography of the lifts as there is choreography of the performance, and they're both working together. I was choreographing both things at the same time. The other challenge is that it's a hugely loved and well-known musical, and you're trying to respect the tradition of the show, whilst also being innovative and creating something new that people have never seen.

**How did you protect the original context whilst also ensuring the choreography remained contemporary and vibrant?**

The first thing I would be looking at is "What is the number saying?" *Runyonland* is an introduction to the world. *Oldest Established* is establishing Nathan's dilemma. *Take Back Your Mink* and *Bushel and a Peck* are purely entertainment numbers, showing the world of the Hot Box and who Adelaide is. Something like *Havana* is partly about creating the world of Cuba as a very different space from New York, but also about creating a journey for the evening that Sarah and Sky are going on. Every number has a different role to play in the show. So first we'd explore that. Some numbers really start from a narrative place. *Runyonland* really plots out the story of each character, or *Oldest Established* is Nathan's story, and



*Sit Down You're Rockin' The Boat* is Nicely-Nicely Johnson telling his story. Other numbers are much more movement-led initially, like *Take Back Your Mink* or *Bushel and a Peck*, or *Crapshooters*, where we established the movement language first. Different numbers have different starting points, or first steps. But always the challenge then is going, "Okay, now which of the lifts are we using?" So then we mark out which lifts we're using and what space we're in, because that is a very different thing from working

on a normal stage, as well as thinking 360 degrees. And then you're also thinking, "Okay, how do we get the performers through the audience and into these different spaces?" But you know that's actually an easy bit. At the end of the day, it's not that different from creating for a stage. You don't always have the whole stage space when you're creating a number on a proscenium stage, so it's just about knowing the shape of your stage. You just move the platforms when you need them there.

*Photo: Manuel Harlan*

# THE CREATIVE TEAM

## **TOM BRADY** MUSICAL SUPERVISOR & ARRANGER

You may recognise Tom from your visit to the show. He conducts the brilliant orchestra every night as well as having been an integral part of the production team through the development of the show.

## **PAUL ARDITTI** SOUND DESIGNER

Paul works very closely with Tom Brady – given this show is a musical. The elements of balance, both in terms of volume and the quality of the sound are a result of both Paul and Tom working together in the lead-up to the show. The sound and the music

have a key role in both establishing location and atmosphere. Being an immersive show, the balance of the sound through the speakers is an important factor in the overall experience for the audience. For example, some sound cues are made to sound as if they have come from off stage: a lot of work has gone into creating the shape of these sounds by carefully

selecting which speakers are used when, and if the source of the sound moves, using panning to create this effect. Other sounds, like the orchestra, are intentionally coming from a visual source, and the speakers are positioned to ensure the audience are aware of this.

*Photo: Danny Kaan*



# THE CREATIVE TEAM

Photo: Manuel Harlan

## PAULE CONSTABLE LIGHTING DESIGNER

**What were your intentions for the lighting design on *Guys & Dolls*?**

There are layers to this: in really simple terms to ensure the audience can follow the story – that they are carried from one place to another – that it is vivid and engaging wherever it happens. With all the lifts and flown pieces that's a logistical challenge! But beyond that there is the question of quality – Bunny Christie (the Set Designer) and I looked at photography from New York slightly later than the actual period – Ernst Haas was really useful – also Stanley Kubrick films... That slightly pushed sense of colour. A grey world with flashes of colour. It's why neon was so vital and vivid a part of that landscape. Obviously the signs bring a lot – and then we added the floor lights – like painted road signs but they light up – so

the lighting world is present and animates the world. "Look over here, no here, no here". I also just took lots of pictures of contemporary Times Square at night in the rain. That sense of rear headlights reflected in puddles – Walk/Don't Walk signs – theatre billboards, neon signs – it is all still there.

**How did the stage space create unique challenges or opportunities for your design?**

The unique challenges were lighting at high speed in the round, in a space that is always shifting and an audience that are right close up to the action. You don't want to blind people but you want the performers to be present and vivid – and you want it to all have a quality that brings the world to life. It took a huge amount of preparation – of 3D modelling – of planning – to get lights where we needed them. Even things like the sound rig – the speakers are rigged in a circle



right where I'd normally put lights – so I had to avoid them all the time. It is kind of a miracle that there is any light in the space at all! And then you don't want it to feel complicated or difficult for the

audience – the most important thing is that they have a great time. That they feel immersed and that the journey around the space for everyone – sitting or standing – is dynamic and vivid and fun.

# THE CREATIVE TEAM

## PAULE CONSTABLE LIGHTING DESIGNER *continued*

**How is lighting used in your design to create both location and atmosphere? Can you give some examples please?**

Well if you take a section like *Havana* – we use saturated vivid colours here like nowhere else in the show. In, say, *Mindy's* there might be some pinky/orange backlight that holds the space and reflects the colour of the neon sign – but other than that the light is quite realistic – slightly warm compared to the street scenes but still not super saturated. When we go to *Havana* the palette is much more turquoise and orange and pink. I looked at Cuban images of street scenes and cars and houses and chose colours that reflect

the look of *Havana*. It wants to feel completely different. Then think about something like *Take Back Your Mink* where we immerse ourselves in the nightclub where

*Adelaide* works. It's a full on 'girl' show. I decided to imagine there was a guy in the theatre – we called him Bob – who lit the girls, so I had to pretend to be Bob,

the guy who does the lights! It's colourful but in quite a 50s way – the pink I use is like *Germolene* – it's not a modern pink – so it feels a bit dirtier and older. Like the old-fashioned light bulbs in the signs, it has to have a slightly nostalgic feeling. Then when *Adelaide* takes her final costume layer off, I go the full-on *Beyoncé* and make her into a human mirror ball.

**What's the best part of your role?**

I love storytelling with light – I love taking an audience on a journey. With *Guy & Dolls* it feels so brilliant to be part of making such joy – seeing and feeling the wave of joy that comes from the audience having so much fun is a gift.

*Photo: Manuel Harlan*



# THE CREATIVE TEAM

## BUNNY CHRISTIE COSTUME & SET DESIGNER

Bunny Christie is one of the most well-known designers working in the West End at the moment. She has designed costumes and set for numerous award-winning shows and her work on *Guys & Dolls* is no exception.

Her work on the set design for this show has a visual impact with bold, vibrant colours and innovative use of space. You'll recognise the clever use of platforms, raised and lowered by hydraulic lifts, as well as brightly lit signs that lower from the rig to create a series of locations and atmospheres.

The costume design for the production plays with colour, texture and shape to communicate atmosphere and characterisation to the audience. There is a clear style, influenced by the 1950s and which contrasts characters against one another



to establish a playful group of characters with commonalities.

See right some annotated sketches of Bunny's original designs:

The high polished, two tone shoes are also a contextual element

Neutral colour palette using several different shades of the burnt orange hue

The angular collar is appropriate to the context, as is the tweed texture, both of which were in fashion at the time

Use of both pale elements in the beige colour to align with the other gentlemen in the cast, through to more vibrant orange which demonstrates the playful character of Nicely-Nicely Johnson, as he stands out as a likeable rogue



Illustration: Bunny Christie



Cedric Neal in a costume fitting for *Nicely-Nicely Johnson*

# THE CREATIVE TEAM

## BUNNY CHRISTIE

COSTUME & SET DESIGNER *continued*

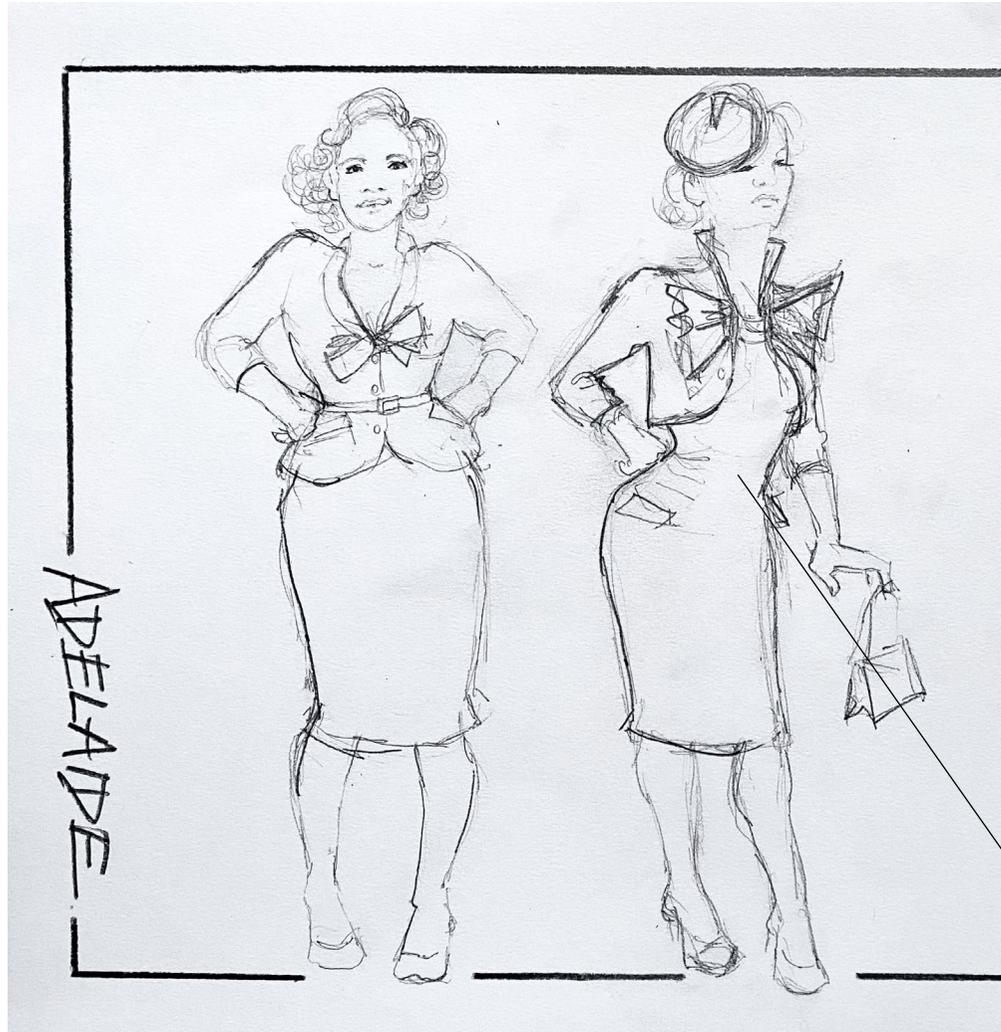


Illustration: Bunny Christie

Colour is a secondary hue of purple, tinted to become pastel which further highlights the character's femininity



Marisha Wallace in a costume fitting for Miss Adelaide

Shapes highlight the feminine hourglass figure by having shoulder pads and a cinched waist

Miss Adelaide's streetwear is a more muted colour palette compared with the palette she wears in the club, highlighting the polarising way women were presented in the play, as both innocent & meek or bold & worldly



Timmika Ramsay on stage in *Guys & Dolls* Photo: Manuel Harlan

The texture of the fabric is smooth and accompanied by the white wrist gloves which give a graceful note to the costume design

# TRY IT YOURSELF

## TERMINOLOGY BANK

**Colour:** Shade, Hue, Tone, Tint, Pastel, Bold, Pale, Vibrant

**Shape:** Angular, Curved, Symmetrical, Asymmetrical, Tapered, Draping

**Texture:** Varied, Tactile, Contextual, Aesthetic, Rough, Smooth

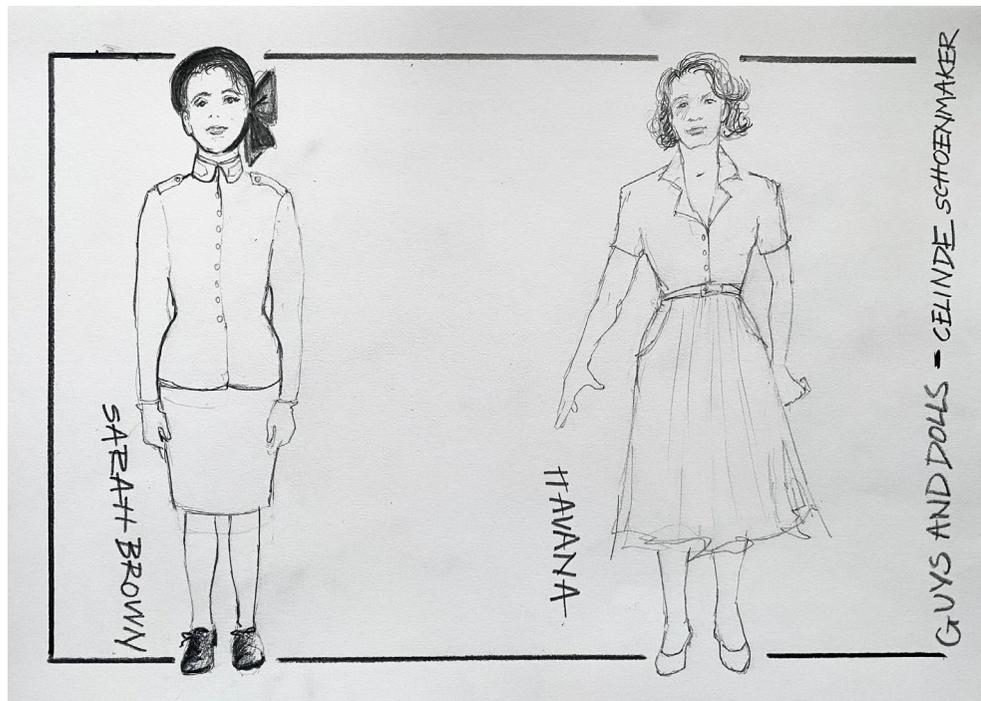


Illustration: Bunny Christie



Celinde Schoenmaker in a costume fitting for Sarah Brown



Celinde Schoenmaker on stage in Guys & Dolls Photo: Manuel Harlan

# TRY IT YOURSELF

## TERMINOLOGY BANK

**Colour:** Shade, Hue, Tone, Tint, Pastel, Bold, Pale, Vibrant

**Shape:** Angular, Curved, Symmetrical, Asymmetrical, Tapered, Draping

**Texture:** Varied, Tactile, Contextual, Aesthetic, Rough, Smooth



*Photo: Manuel Harlan*

# THE CAST



**CHARLOTTE SCOTT**  
SWING/CO-DANCE CAPTAIN

## Can you describe the rehearsal process for the show?

The rehearsal process was just over a month long in the rehearsal room. Before that, the Dance Captains and Choreographers had four days of workshops, looking at ideas for the movement. We then had one more week with a group of dancers to look at spacing, as this is more complicated when performing in the round. The following week, the full company started. Once we had rehearsed in the rehearsal space and done some run-throughs, we moved to the theatre to add all the technical elements. This took just over a week (I think!).

## What is one of the challenges and one of the perks of working in such a unique venue with such unconventional stage configurations?

The perk of this space is definitely being so close to the audience – it's so lovely to see their reaction close up. The downside is that because of that you can feel exposed if you make a mistake as there is no hiding!

## How do you work to perfect and balance your skills as a singer, dancer and actor between jobs?

Going to class, having singing lessons and going to watch theatre for inspiration is very important to keep your craft honed in between jobs.

## What was your personal highlight of this process?

A personal highlight has been meeting actors who I admire who have come to watch the show. Also attending the Olivier Awards was an incredible experience.



**TIMMIKA RAMSAY**  
MISS ADELAIDE

## How did you prepare for your role in *Guys & Dolls*?

I prepared for the role of Miss Adelaide by watching the cast

before, who were amazing! I also watched a few clips on YouTube of different versions of *Guys & Dolls* to see what the world was like. But after that I just thought about how I could make the role my own and what my version of Miss Adelaide would look like. I drew inspiration from different strong and powerful but funny and vulnerable women and went from there. I had a few singing lessons to make sure that I could get my vocal stamina ready for the show!

*Production photo: Manuel Harlan*

# THE CAST

## TIMMIKA RAMSAY

MISS ADELAIDE *continued*

### Can you describe the rehearsal process for the show?

It was a great rehearsal process. Owain Arthur and I tried to figure out what our Nathan and Adelaide relationship was like and we had a lot of fun creating our dynamic. Most of the rehearsal process was me trying to learn what had already worked so well and adding my own flair to it. It was a whirlwind experience as there was a lot to learn!

### What is one of the challenges and one of the perks of working in such a unique venue with such unconventional stage configurations?

One of the perks of the unique staging is that you feel the audience are right there with you! The energy is contagious and you can really play off the audience. One of the challenges is that there is nowhere to hide! You feel quite vulnerable as people are

watching you from all sides. But that adds to the fun of doing the show!

### How do you work to perfect and balance your skills as a singer, dancer and actor between jobs?

Between jobs I make sure that I live a normal life. Art should imitate life. If we aren't living, what can we bring to a role? I'm always singing because I enjoy it, but I don't usually take any lessons. I watch a lot of theatre and TV dramas to make sure that I'm stimulating my creative mind. And I'm not a dancer but whenever music is on I move my body, haha. There are fantastic workshops on if you want to keep on learning and growing as well!

### What was your personal highlight of this process?

The highlight of this process has been meeting some incredible people – cast and crew! They have made the job so enjoyable! I have also loved being able to sing great songs every day and feeling fabulous whilst doing it!



Photo: Manuel Harlan

# LIVE PRODUCTION ANALYSIS

When writing about a Live Production you've seen for your GCSE or A Level, it's important to take detailed notes at interval and immediately after the performance in order to recall specific examples for your essays.

Use the templates below to add your own notes when you see the show, and take a look at the writing proformas and terminology banks to structure your ideas.

## PRODUCTION INFORMATION

<b>Name of play:</b>	
<b>Playwright:</b>	
<b>Director:</b>	
<b>Designers:</b>	
<b>Venue:</b>	
<b>Date you attended:</b>	
<b>Actors' names &amp; roles:</b>	
<b>Key themes:</b>	
<b>How did the show make you feel:</b>	

# LIVE PRODUCTION ANALYSIS

## TERMINOLOGY BANK

Pitch, Pace, Tone, Volume, Accent, Emphasise, Projection, Diction, Articulation, Breath control, Accent, Posture, Eye contact, Mime, Carriage, Facial expression, Levels, Gesture, Body language, Proxemics, Stillness



## ACTING

Use the terminology bank to record your observations in the grid below immediately after watching the show

Vocal skills	Physical skills	Characterisation

# LIVE PRODUCTION ANALYSIS

## TERMINOLOGY BANK

Colour, Texture, Shape, Scale, Intensity,  
Distribution, Distortion, Direction



## LIGHTING

Use the terminology bank to record your observations in the grid below immediately after watching the show


# LIVE PRODUCTION ANALYSIS

## TERMINOLOGY BANK

Texture, Shape, Scale, Variation, Intensity,  
Distribution, Distortion, Direction



## SOUND

Use the terminology bank to record your observations in the grid below immediately after watching the show


# LIVE PRODUCTION ANALYSIS WRITING

When writing about Live Production Analysis in your assessments, your Teachers and the Examiners are looking to see that you understood both **what** you saw on stage, and also the **impact** it had. In order to ensure you communicate both these priorities, you need to make sure that your descriptions, explanations, analysis and evaluations have a balance of both AO3 and AO4 terminology.

This means:

**AO3:** Knowledge and understanding of how theatre and performance is made and developed

For example:

*In the scene where Sky Masterson first meets Sarah Brown, the actors make use of proxemics and their movement throughout the space to demonstrate the tension between them as they have very opposing values. At the beginning of the scene, the actor playing Sarah utilises proxemics to keep a large distance between herself and the actor playing Sky, moving almost in opposition to his character, as though she is physically repelled by him. This creates humour for the audience, as Sky is consistently pursuing her, so Sarah is very active in the scene, constantly trying to create space between them. This continues throughout the song 'I'll Know', until eventually Sarah's fatigue is evident and she sits stoically on a chair, and Sky approaches her slowly. At this moment her facial expression softens and she exhales and, concurrently, Sky's pace slows and we see the first real glint of understanding and respect between them. This foreshadows the following scenes in which Sky's values align with Sarah's and they are able to pursue a romantic relationship.*

**AO4:** Analysis and evaluation of the ideas of others (in this case, Live Production)

To ensure each of your Live Production references adequately balances these two outcomes, the model below can be used to structure your notes:

1. Describe what you saw/heard on stage
2. Explain how that moment was created using in-depth AO3 terminology
3. Analyse how this moment impacted the audience
4. Evaluate how this impact was achieved and what the outcome was

## A04 TERMINOLOGY BANK

Humour, Empathy, Fear, Affection, Pride, Tension, Shock, Disapproval, Nostalgia, Familiarity  
Effective, Impressive, Engaging, Precise, Amusing  
Contextually appropriate, Narrative links  
Effectiveness of intent  
Playwright's intentions  
Director's intentions  
To indicate the original context  
To make relevant to a contemporary audience  
To recontextualise  
To highlight a specific theme  
To reinterpret historic facts  
To reframe an assumption





**WE HOPE YOU ENJOY THE SHOW!**

*Photo: Manuel Harlan*